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DECEMBER, 1899.

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*p* Sw. Man.

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Fear not; Fear not, for be-hold I bring you good ti - dings, Good

Soft Ped.

ti - dings of great joy, which shall be to all peo - - ple. For

*mf*

un - to you is born this day in the ci - ty of Da - vid a

Sa - vior. Which is Christ the Lord,..... Which is Christ the Man.

*cresc.* *poco cresc.*

Lord,..... Which is Christ..... the Lord.....

*dim.* *p.*

Fear not, Fear not, for be - hold I bring you good ti - dings, Good

*p*

ti - dings of... great joy..... Good ti - dings of great joy..... Which shall

be to all peo - ple, all peo - - ple.....

*p*

Fear not for behold I bring you good tidings.

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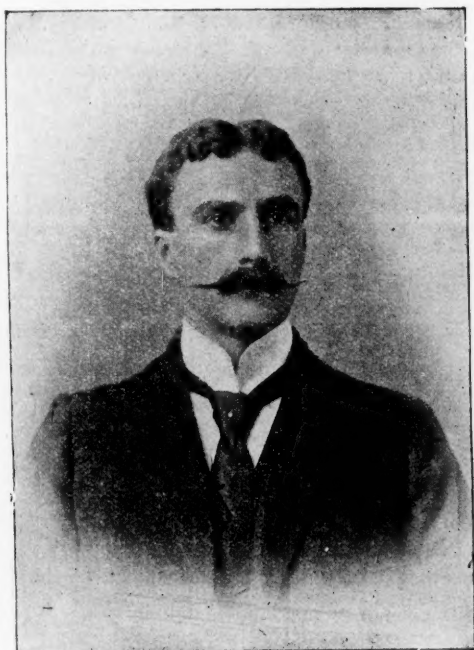
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## WHY AND WHEREFORE.

ONE of the characteristic features of early childhood is curiosity. In a world so new, so strange, so full of wonderful surprises, it seems natural that such should be the case. The degree of curiosity is limited however by the amount of intelligence possessed: the greater the intelligence, the greater the number of queries. Knowledge is only voluntarily acquired so far as it is thirsted after and longed for, and it is to be regretted that only too often ignorant and foolish parents themselves are the causes of children's dulness by discouraging that which should be encouraged as one of the greatest gifts of nature—an enquiring mind.

As one grows older, curiosity often only seems to exist for other people's affairs. A thirst for knowledge, for its own sake, apart from necessity or money making, though its rewards be more precious than rubies, is rarer than the Great Auk's egg. How many students ask their teachers questions? Few, because they don't cultivate independent thought or trouble about the "Why and Wherefore."

Ordinarily the master asks questions, and the pupil answers if able. This is the only way to rouse the dormant intellect of the average student; strictly speaking it would often be much better if the pupil would prepare the questions and ask the master for the answer. But this is probably too much to expect from a world of students, who not only expect to find Royal Roads everywhere, but also to be conveyed to their destination without the least exertion.

J. W.



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## Monthly Calendar.

### DECEMBER.

December is an abridgment of *decem ab imbre*, the tenth month from the snows. The year was reckoned before Romulus by the time of the snows. By our ancestors December was called *winter-month*, or *winter month*.

- 1st.—Princess of Wales born 1844.
- 2nd.—Mayr, J. S., died 1845. (An Opera composer.)
- 5th.—Mozart died at Vienna, 1791.
- 5th.—Bridge, Sir John Frederick, Mus.Doc., born, 1844.
- 9th.—Elvey, Sir George Job, Mus.Doc., died 1893.
- 11th.—Berlioz, Hector, born 1803.
- 12th.—Robert Browning, died 1889.
- 13th.—Dr. Samuel Johnson, died 1784.
- 14th.—Aldrich, Rev. Henry, D.D., died 1710. (Dean of Christ Church, Oxford.)
- 14th.—Albert, Prince Consort, died 1861.
- 14th.—Princess Alice, died 1878.
- 16th.—Beethoven, born 1770.
- 16th.—Trinity College, London, Local M.K. Examinations.
- 17th.—Oxford Michaelmas Term ends.
- 19th.—Cambridge Michaelmas Term ends.
- 20th.—Alfred Bunn, Dramatist, died 1860.
- 21st.—St. Thomas. The shortest day.
- 24th.—Thackeray, died 1863.
- 25th.—Christmas day.

27th.—Goss, Sir John, Mus.Doc., born 1800 (died 1880).

29th.—Crotch, William, Mus.Doc., died 1847.

29th.—Gladstone, W. E., born 1809.

30th.—Christmas Oratorio, Bach, produced 1734.

31st.—Wely, L., died 1869, at Paris.

## Editorial.

We wish all our readers and contributors "A bright and happy Christmas, also a prosperous New Year." The dreadful war in South Africa will cause sadness and desolation in many homes in our own country as well as in the African Colonies. May the blessings of peace and contentment dawn with the New Year.

—:O:—

## CHRISTMAS NIGHT.

Yet sweeter, softer music when the even  
Shuts out the dark, and beves of bright girls  
Show us again the lines of summer's heaven—  
Rose in their cheeks, and sunlight in their  
curls.

The Druid mistletoe his rites imposes ;  
The dance goes weaving through the glittering  
hall,  
The jolly host his welcome toast proposes,  
A MERRY Christmas to you, one and all.

D. MARY SMITH.

—:O:—

With this number of *The Minim* we give as a supplement a portrait of Herr Ernst von Dohnányi the young Hungarian pianist. Also specimen pages of a new Anthem for Christmas, "Fear not, for behold, I bring you good tidings," the composition of Mr. William D. Armstrong. This work may be had separately, printed on stout paper, price fourpence, post free. The usual discount to choirs taking a number of copies.

—:O:—

We have been obliged to hold over several interesting Reports, Letters, and Articles from Correspondents. Our thanks are tendered to all who have contributed.

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### Gold Dust.

All difficulties give way to diligence.

—:O:—

Dexterity and facility in any art is only to be gained by experience.

—:O:—

Always be trying to learn—remember it is education that makes the man.

—:O:—

Aim at doing good to every one. In that way you will retain your friends, and very possibly gain over your enemies.

—:O:—

Collect good books: you will then always be in good company.

—:O:—

Always be cheerful: it cures more than half the miseries of life.

—:O:—

A good, cheerful heart frequently goes with a good, sound head.

F.

### Herr Ernst von Dohnányi.

With this issue of *The Minim* is given a portrait of Herr Dohnányi, the young Hungarian pianist, who has been giving recitals in London with great success. He first appeared in this country at one of Herr Richter's orchestral concerts, where he made a most successful first appearance. Upon that occasion he chose Beethoven's Concerto for pianoforte and orchestra in D major, a work which is seldom heard here.

*The Times* gave the following on an appearance at St. James's Hall, London:—"Seldom in the recent history of music has a success so immediate or an impression so profound been made by an unknown artist as has been made by the young Hungarian pianist who lately appeared at a Richter concert. Though Ernst von Dohnányi's first recital, given in St. James's Hall, drew an audience nearly as small as that which attended M. Paderewski's first recital, the enthusiasm his wonderful playing aroused can be compared with nothing in the experience of recent years. Wonderful is, indeed, the only epithet that can be applied to the young artist's performances, but the word is not meant to convey the idea of a technical dexterity to which everything else is sacrificed; technique there is, and of a superbly finished kind, but it is entirely held in subjection to the higher things of interpretation. Those who heard him a fortnight ago, and those who were present yesterday, were not long in realizing that in the depth of poetic feeling, in the apparently infinite command of tone-gradation, and in the intellectual insight into the soul of the music he plays, no pianoforte-player now living can approach him. The union of these qualities suggests a comparison with Mme. Schumann; but in Herr Ernst von Dohnányi, while there is the most beautiful tenderness of expression, there is also a virile power and a brilliancy of tone which that illustrious artist no longer possessed in her later years. A tone of greater volume or sonority has seldom been heard, and it need hardly be said that it is produced, even in the loudest passages, with no harshness and with little apparent effort. In such hands the inclusion of Liszt's transcription of Bach's Organ Fugue in G minor could readily be forgiven. In Beethoven's Sonata, op. 110, the giving out of the first theme was a marvel of cantabile-playing, and the slow movement, with its poignant recitatives, as well as the fugue, with its anticipation of so many modern pianoforte effects, was given with a maturity of style, a repose, and an artistic balance that impressed themselves at once."

Herr Dohnányi is giving a series of recitals in the provinces, and he is creating great enthusiasm and bids fair to become one of the most popular pianists of the time.

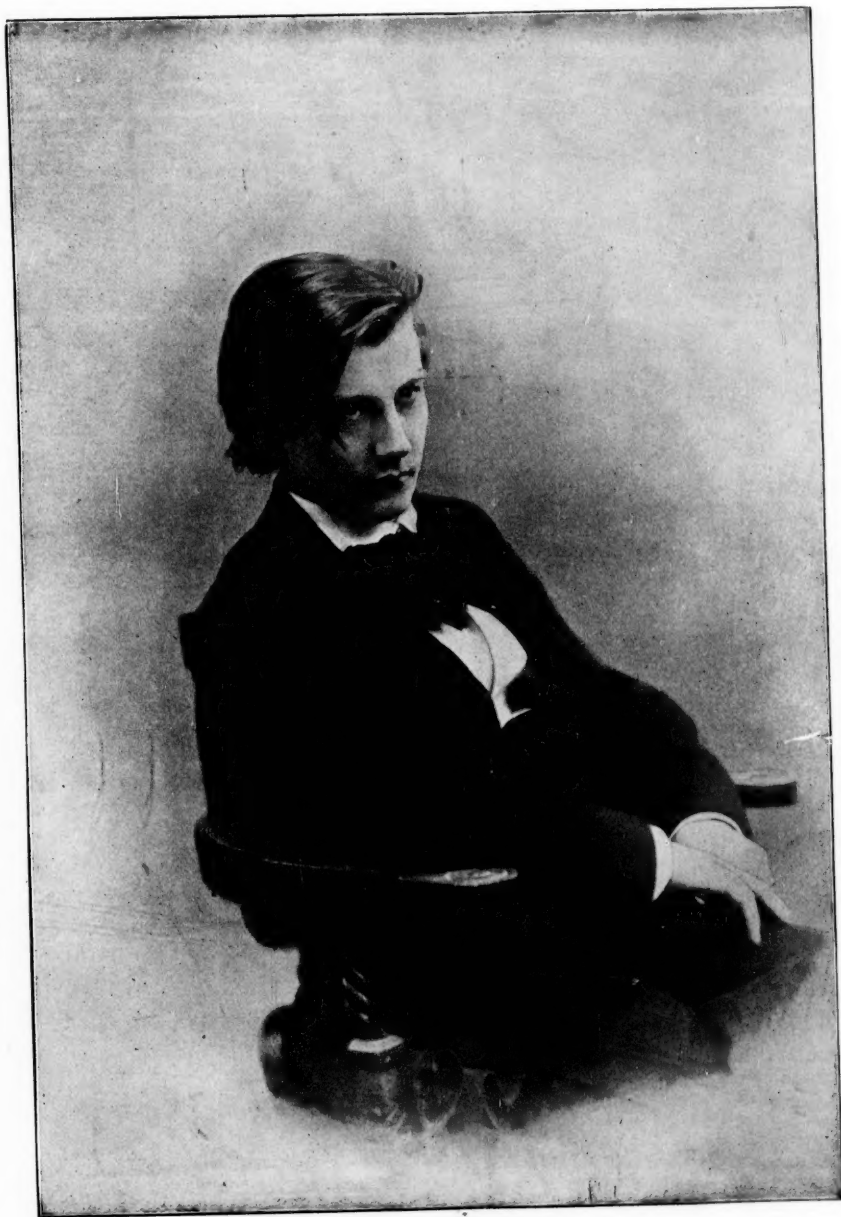
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HERR ERNST VON DOHNÁNYI.

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SHELLEY FISHER, Secretary.

### "How we Hear."

BY FREDERICK CHARLES BAKER.

#### CHAPTER II.

#### THE EAR.

Before we can fully realize how a sound-wave can be transmitted by our ears to our brains so as to give us the sensation of sound, it is essential that we should know something of the construction of the ear itself.

That visible, convoluted part of the organ of hearing, situated at the side of the head, and generally called the ear, has but little to do with the actual power of hearing. In short, its function, as a part of our organ of hearing, although useful, is a very subordinate one, inasmuch as it would be possible to hear without this part of our ear at all. Some think that it helps to direct the waves of sound into the auditory canal. In the case of animals, as in horses for instance, where we find the external part of the ear forms a kind of funnel-shaped ear-trumpet, it is possible the shape of this part of the ear may tend to increase the intensity of the sound-waves, but, in the case of the human ear, it is so formed as to prove but little use for this purpose; albeit, at the same time it undoubtedly has some marked influence on our power of hearing, for it is absolutely certain the external part affords protection to the internal part of our ear. In the same way the eyelids protect the eye, so the external ear protects the internal ear, by preventing any entrance of dust and small particles which might easily be blown through the air into the auditory canal. By means, also, of its peculiar coiled form, it prevents the entrance of insects; for the coiled form makes the place of entrance difficult to find.

The technical name of that part of our sense of hearing which we can see, is called the Pinna or Auricle. Its incurved outer border is named the *helix*; within this lies a curved ridge, the *anti-*

*helix*, in front of which is a deep hollow, called the *concha*, which leads to the *external auditory canal*, at the bottom of which we find the *membrana tympani*, or drum-head. (See Fig. I.)

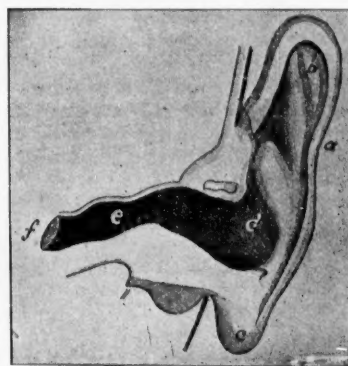


FIG. I.

(a) helix, (b) anti-helix, (c) lobule, (d) concha, (e) external auditory canal, (f) membrana tympani, or tympanic membrane.

The essential parts of the organ of hearing commence with the *Tympanic Membrane* (or *membrana tympani*, as it is sometimes called). It consists of a kind of membrane which is stretched across the auditory canal, and is capable of being set into vibration by a sound of any pitch included in the range of perceptible sounds. Behind the Tympanic Membrane is the drum of the ear, or rather, a cavity, known as the *Tympanic Cavity*, which is filled with air. For some time it was a problem how the air in the ear-drum was kept equal to that outside it, for it is most important that it should be so, but Eustachius, an Indian anatomist, solved the problem, inasmuch as he discovered a small tube running from the drum of the ear to the back of the mouth. Hence, on account of its discoverer, it was named the *Eustachian tube*. This tube is generally closed, but in order that equilibrium of air may be sustained, internally and externally, it is often momentarily opened, and is done chiefly during the act of swallowing. Across the drum of the ear stretches a series of little bones, known respectively as the *Hammer*, the *Anvil*, and the *Stirrup* bones. The hammer (or *Malleus*) is attached by its handle to the tympanic membrane. Hence, when the tympanic membrane vibrates, it causes the hammer to follow its vibrations, which in turn passes these movements on to the anvil (or *Incus*), which is connected by a joint with the hammer. The anvil in turn now transfers the movements to the stirrup-bone (or *Stapes*), which by its end abutting against the second membrane, forming a part

of the further boundary of the ear-drum, causes that membrane to sympathize with the vibration also, where it in turn passes the movement to the fluid of the *Labyrinth*. The labyrinth itself, is truly a marvellous organ. Situated behind the posterior membrane of the ear-drum, it is in the form of a peculiar coiled bony cavity, which is filled with *Labyrinthine Fluid*; while its walls are clothed with the remarkable filaments of the auditory nerve. It may be said to be divided into two parts; one side of it, known by the name of the *Cochlea*, and the other, by the name of the *Semicircular Canals*. (See Fig. II.)

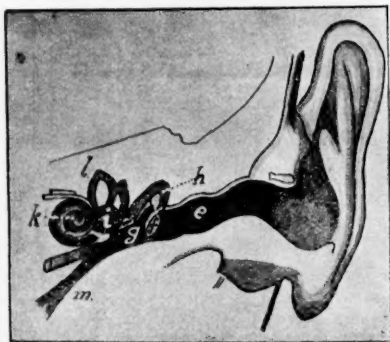


FIG. II.

(c) external auditory canal, (f) tympanic membrane, (g) tympanic cavity or ear-drum, (h) ear-bones, *viz.*, the hammer, anvil and stirrup bones, (i) labyrinth, (k) cochlea, (l) semicircular canals, (m) Eustachian tube.

Recapitulating, from this rapid view of the essential parts of the ear, we find that a sound-wave passing down the Auditory Canal strikes against the Tympanic Membrane, thus causing it to vibrate. This vibration is then transmitted through the Series of Bones referred to, till it reaches the Membrane opposite, which in its turn, after some complexity, communicates the vibratory movement to the Labyrinthine Fluid, which is then the means of imparting the movement to the Auditory Nerve, and it is in point here that the proper physiological process of hearing commences,—that is to say,—the dead sound is now changed into a living sensation.

(To be continued.)

ERRATA.—In Chapter I., line 13, contains a printer's error, *viz.*, it should read, "Our eyes, our ears and in fact all our sensory organs, &c." The word *seven* should be omitted.



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The sketches of these two young and talented musicians are of great interest. Both are English-trained musicians, and show that excellence in the vocal or instrumental branches may be successfully fostered in this country. They were students at the Royal Academy of Music.

Mr. Charles Phillips ranks as one of our most popular Baritones, his voice possessing a most remarkable flexibility and excellence of tone, which has gained for this singer a warm welcome from the most critical audiences which the country can produce. Born in Ayr—Scotland can claim him as her own. He is the son of Major Phillips, late of the 8th Hussars, one of the few surviving officers who led the immortal "Six Hundred" at Balacava. After receiving his education at Reading School, Mr. Phillips went to America, where he remained for five years. On his return his friends persuaded him to cultivate a gift that it would have been almost criminal to neglect, and in 1889 he entered the Royal Academy of Music. He subsequently went to Milan, where his teacher was Moretti; he has also had lessons from Mr. Santley. At the recent Worcester Musical Festival Mr. Charles

Phillips was one of the principal Basses, when he made a very successful appearance in Bach's Cantata "God's time is the best," and other works.

Miss Ethel Barns is one of our best-known lady violinists. She displayed extraordinary talent at a very early age, and made her first appearance on the concert platform at the age of eight as a pianist; two years later she commenced to play the violin at the Royal Academy of Music. She remained at that institution for six years, during which time she gained the Potter Exhibition Prize, the Hine Gift, seven medals and two diplomas, was appointed a Sub-Professor in 1892, and on leaving, two years later, was elected an Associate of the R.A.M. Miss Barns made her *debut* at the Crystal Palace Saturday Orchestral Concerts, and was at once recognised by musicians and the general public to be an exceptionally talented violinist. In the provinces Miss Barns is an especial favourite, having played in all the principal towns, and for many of the leading orchestral societies.

Miss Barns has recently been married to Mr. Charles Phillips, the baritone, and every year these artists give a series of Chamber Concerts in town, when Miss Barns leads a string quartet of her own. Mr. Leonard Borwick and other well-known artists took part in the last series, which was largely attended. In the provinces Miss Barns and Mr. Phillips are well known for their violin and song recitals, and in many towns their annual visit is looked forward to as one of the musical events of the season.

As a composer, the talented soloist has met with considerable success, and her published works include no less than five pieces for the violin, a set of piano pieces, and at least eight or nine songs, several of which we have had pleasure in reviewing in *The Minim*.

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### Labour in Production.

By HERBERT ANTCLIFFE.

Of the thousands who listen to the sweet melodies and massive choruses of such works as Handel's "Messiah" or Mendelssohn's "Elijah," how many are there who imagine the immense amount of labour which is necessary, and the careful revision to which such works are subjected, before they are presented to the world in a permanent form. Who, among the many admirers of Mendelssohn's beautiful aria, "O rest in the Lord," think that for a long time it was the composer's intention to discard it owing to its similarity to "Auld Robin Gray," and because it was "too rich"? Mr. F. G. Edwards, in his excellent "History of Mendelssohn's 'Elijah,'" includes a large number of letters which throw much light on the composer's method of working and the suggestions which he made as to the English translation, after its first performance at the Birmingham Festival in 1846, and which make an interesting and fascinating study when compared with the oratorio as it now stands. And, however good the parts were before they were altered, the alterations, almost without exception, add in a remarkable degree to the dignity and beauty of the whole work. Mendelssohn himself knew and felt this, for, after he had re-cast the "Widow Scene," he wrote to Klingeman, the author of his operetta "Son and Stranger," that

"'Elijah' has become far more impressive and solemn here. I missed that in my first version."

Rubinstein, who in addition to his remarkable ability as a pianist, was by no means despicable as a composer, made a very pertinent remark on our subject. This is what he said: "A great number of people believe that melody comes all at once, and as if by surprise, into the head of a composer, however he may feel, and whatever be his occupation for the moment. What a mistake! You must rub the match to make it flame. Just so it is, that only when the composer applies musical reflection to his desire to produce a melody is the harmonious thought born which, after being for a long time studied, modified, completed in all its parts, takes little by little a definite form."

Apart from the enormous amount of study involved in preparation for a composer's career, a study which, commenced as a child, never ceases—though it may get less—while the student lives, the care taken if only the composer is a conscientious art-loving artist, in the very slightest details, besides the general working out of the oratorio, opera or whatever the work may be, is enough to frighten the ordinary professional man, who can generally turn over the minor parts of his work to assistants. Imagine a great lawyer having to go into all the details of his work himself, writing all his notes, and making drafts of all his voluminous documents with his own hands! And yet this is what a musician has to do. An ordinary solicitor, say, with a fair practice, keeps a staff of ten or a dozen clerks, several of whom work practically without supervision. A musician, or indeed an artist of any kind, cannot give out his work in this way. He *must* do all his work himself, or it at once ceases to be his work and become an arrangement, or it appears before the world at large as the work of collaborators, even though the composer and the arranger may never have had the slightest correspondence or conversation with each other, and the arrangement may be much more of a pain than a pleasure to the composer.

Take Beethoven's "Choral Symphony" as an example. For thirty years, from 1793 to 1823, Beethoven had this on his mind, and began making sketches in 1811. And after he had announced to his friends that he had completed it no copy had been made, and it took six months before it was ready for production. It is scored for twenty-one wind instruments, besides strings and drums. Imagine the amount of work involved in making merely a rough copy of this score. According to one statistician this would take a quick copyist at least 350 hours, or roughly speaking, seven working weeks of 50 hours, without making any allowance for all the mental work which a composer would give.

Of course there are exceptions and variations to the general rule, but it is a remarkable fact that the greater the master the more attention does he pay to details, and therefore the more must he do personally, not leaving the slightest incident to other hands for fear of spoiling the work he has done himself.

Thus it will be seen how very much mistaken are those who imagine that a composer is simply a kind of instrument or an involuntary agent turning out sweet melodies or massive choruses simply because "he can't help it," and without any labour; but is rather a labourer and artist in the highest sense.

### Kipling's Verses to Music.

MAGNIFICENT RECEPTION OF SIR ARTHUR SULLIVAN AT THE ALHAMBRA.

"The absent-minded Beggar" made a scene at the Alhambra Theatre, November 13th, the like of which it would be hard to recall.

Mr. Kipling's *Daily Mail* poem as set to music by Sir Arthur Sullivan was given for the first time, and the great theatre found itself all too small to hold the crowd which assembled. And such a crowd!

It has not been often that the greatest of English writers and the greatest of English musicians have joined inspiring words and stirring melody in a song which expresses the heart-feeling of the entire nation. And it has not been often that a music-hall audience has been so completely representative of the nation. Every grade of English society was represented in the house.

SIR ARTHUR SULLIVAN

personally conducted the orchestra, and when, after an expectant silence, the familiar figure of the great musician was seen making his way to the conductor's seat there arose a shout of welcome renewed and renewed again and again, which kept Sir Arthur bowing for many seconds.

Then Mr. John Coates, the cultured and sweet-voiced singer to whom the rendering of the song has been entrusted, walked upon the stage, and after a cordial greeting had been given to him a sudden hush fell upon the eager house, and the first bars of the orchestral accompaniment, rhythmic with the beat of marching feet, were heard.

It is to a soldier strain that Sir Arthur has set Mr. Kipling's words—a soldier strain, yet with a certain indescribable touch of feeling which goes with the pleading sense of the verses. Then in the refrain the theme takes a swing and a lift which immediately captured the audience. They already

KNEW THE WORDS BY HEART,

and immediately they captured the tune, and even after the first verse the entire house took up the

chorus. There is no occasion to say much in description of that chorus. It undoubtedly will be all over London after to-day.

Mr. Coates sang the song with a good deal of nervousness, as was natural, but with great art, and used his sweet voice with an effect of reserve which left the poem unobscured.

A great scene of enthusiasm followed the last repetition of the refrain. The house cheered and cheered until the eminent composer, bringing Mr. Coates with him, appeared before the curtain. Still the cheering continued, and then was seen an unaccustomed sight. Sir Arthur, remaining on the stage, conducted a repetition of the last verse, beating time with his hand.

Twice again after that composer and singer were recalled, and after the curtain had finally fallen the people continued to sing the swinging chorus. Then the house cheered for "Tommy Atkins" and for Sir Arthur Sullivan.—*Daily Mail*.

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## Reviews of New Music.

ANTHEM: *I am the Bread of Life*.—Composed by J. Sebastian Matthews, organist of St. Mary's Church, Burlington, U.S.A. (*Minim* Co., Cheltenham. Price, Three pence.) This is an effective composition for the Communion Service. It is written in four parts, in D major, and has a short tenor solo of great sweetness. The part-writing is very striking, and contains novel treatment which will be found interesting to choirs. The climax on the words, "I am the Bread of Life," is very beautiful, and the final close, with the plagal cadence, ends this welcome addition to Communion Service music.

CANTATA: *Zamora's Spell*.—Composed by P. Tottenham Lucas. (C. Vincent, 1/6.) This is a very acceptable Cantata for treble voices. It opens with a bright introduction and is followed with solos and choruses of great merit. The latter are written in two parts, and throughout are melodious and effective. It will be found very useful in schools, and it is not too exacting for young voices. The words are by Edward Oxenford.

CHORUS: *The Victorian Hymn*.—Composed by Jane Roeckel. (E. Crichton, Bristol. Price, 6d.) The words, by Edwy Hero, are very suitable for the present time, the music in every bar is well suited to them, and will be very useful and effective for patriotic concerts and gatherings, and it will be a capital chorus for school use. Her Majesty the Queen has accepted a copy, and sent her thanks to the accomplished composer.

ANTHEM.—*Fear not, for behold, I bring you good tidings*.—Composed by William D. Armstrong. *Minim* Company. Price 4d. This is an anthem for Christmas, and will be found melodious and effective. It opens with a solo, suitable for Alto or Bass voice. The closing chorus is bright, and written in joyous strains; it may be taken up safely by any choir. We give some specimen pages of this anthem as a supplement. The complete anthem may be had for 4d., post free, the usual terms to choirs for a number of copies. It may be had from any of *The Minim* agencies.

(Other compositions held over.)

## New Anthem for Christmas.

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## Notes—Musical and Otherwise.

By "OMAR."

Readers are invited to report occurrences, and to call attention to items of interest, which will be dealt with in this column if they are considered suitable. Letters should be addressed, "Omar," care of the Editor.

—:O:—

The comments of *The Referee* and other papers upon the non-performance by the Fransella Select Orchestra of music by English composers have been productive of the discovery of the fact that there are no British works for an orchestra of this size. Here is a chance for our English composers. Mr. Boosey has offered £100 for a suite which "in the opinion of competent judges shall be deemed better than the 'Ballet Egyptien,' by Luigini.

—:O:—

Speaking of *The Referee* (without which my Sunday would be a "disgustin' dreary dessit") I see that someone has written to the paper to denounce the Fransella Select Orchestra as being composed of foreigners! A perusal of the list of the orchestra shows that this person has not given himself that trouble, for two-thirds are British names, and the remainder have been in England long enough to be naturalised. As Mr. Norman-Concorde (who originated the orchestra) puts it, "it is not a question of nationality, but a question of competency." Nevertheless, personally I am glad to see that the majority of these *most* competent musicians are British.

The critics have been unanimous in their praise of the Fransella Select Orchestra. They aptly say there is no excuse now for the scratch band that is generally made to serve the purpose of an orchestra at provincial musical societies.

—:O:—

So there is going to be a Society for "National Scientific Voice Training," or rather there is such a Society with the names of Mr. G. E. Thorpe and Mr. William Nicholl as teachers. The professors of this Society are not, like other voice-producers and trainers, in complete divergence as to method, but they are "in thorough scientific agreement with each other." The circular sent out by this Society says that "Funds are required at the start for advertising, journeys, and other expenses," and "it is to be hoped that a liberal response will be made to this appeal." With all due respect to Mr. William Nicholl and Mr. Thorpe I do not see what right the Society for National Scientific Voice Training has to a "liberal response" to its appeal. After all it is a commercial matter, and wise people are not likely to part with their money in the dark. Could not the Society of Teachers that are "in thorough scientific agreement with each other" as to the method of voice training enlighten us a little as to what that method may be? Perhaps these teachers are afraid that if they made known to the public through their circular their agreed method of voice training, no one would trouble to take lessons. If that is the case, I would point out that a method which could be explained in a circular, so as to need no lessons from the professor, also needs no college or society, and no funds for support. If, on the other hand, as I suppose, the members of the society overlooked the necessity of explaining a little their method of teaching, thinking that their names were sufficient guarantee of ability to teach, we would respectfully remind them that other professors who may not be in such perfect scientific agreement have also good names, and yet they do not ask the public for funds to start classes and hope for a "liberal response to the appeal."

—:O:—

There can be no doubt that a Scientific Voice Training Society, where the professors are in "thorough scientific agreement with each other," would be a great blessing to the bewildered student of singing, and might settle once for all the vexed question of voice production. Will, therefore, Messrs. Thorpe and Nicholls enlighten us as to what the method employed may be? How many teachers there are in this "perfect agreement" about it, what they have done heretofore, and if they are pupils of Messrs. Nicholl and Thorpe.

A customer wrote to an eminent firm of pianoforte manufacturers to say that his piano was out of tune. He himself confessed that he knew nothing about it, but added, "My daughter is of opinion that the piano wants tuning very badly, and that it is now at least seven or eight octaves below concert pitch. What is this new normal pitch that I have been hearing about? If it makes the piano keep in tune longer, I wish you would kindly supply me with one. Would a second hand pitch do, though? I suppose that it is not expensive, and that it can be easily fixed to the old piano." What on earth this gentleman imagined the diapason normal could possibly be, is not at all clear.

OMAR.

### Madrigals.

For three centuries, the Madrigal has flourished in England. In the days of Queen Bess, to be able to take part in a madrigal, "after supper when the books were laid upon the table," as old Morley says, was an almost indispensable accomplishment in good society. If you could not do this, people looked at you, and wondered "where you were brought up." And the madrigals in those days—first the works of great Italian Masters imported into England, and then the works of Englishmen, who rivalled the Italians themselves—are specimens of pure and beautiful vocal harmony, which the utmost efforts of modern composers have been unable to equal. A modern madrigal is like a modern statue—the highest praise you can give it is, that it approaches the antique; from the madrigal sprang the glee, a field of compositions in which the most illustrious English musicians have worn their highest laurels. In this field we have a line of heroes among whom we may reckon on the names of Purcell, Arne, Webbe, Stevens, Callcott, Horsley, Bishop, and many others of scarcely inferior note, whose names will live for ever in the annals of English music.

### Church Music

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**Six Anthems** (Op. 14). Nos. 2 and 4 just republished with additions of Latin Text.

**Who is this that cometh from Edom?** (the recognised setting).—For Palm Sunday—which has been sung at Canterbury, York, St. Paul's, Winchester, Durham, Exeter, Bristol, Wells, Lichfield, Norwich, and Edinburgh Cathedrals, and at Westminster Abbey, &c.

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**Seek Him that maketh the Seven Stars and Orion** (Op. 34).

**Morning, Communion, and Evening Service in E FLAT** (Op. 9).

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### About Work.

For work to be the promoter of long and valuable life we must know how to perform it and within what limits. When we carry a good thing to excess, it becomes an evil—and work is no exception. Overwork which exhausts the frame, depresses the spirits, and impairs the powers is as much an injury and a moral wrong as idleness—and both tend to premature decay. It is the same with work that is continuously distasteful and compulsory, and with work which is performed in a slovenly and inferior manner. Unless it is well and willingly done, it never carries with it that satisfaction and contentment which are essential to long life.

### The Pleasures of Memory.

Madame Schlick, the famous violin-player, who was a particular friend of Mozart, being in Vienna, about the year 1786, solicited the composer to write something for their joint performance at her concert. With his usual kindness, he promised to comply with her request, and accordingly composed and arranged, in his mind, the beautiful and grand sonata for the piano and violin, in B flat minor, with its solemn adagio introduction. But it was necessary to reduce this to writing. The destined day approached, and not a note was committed to paper. The anxiety of Madame Schlick became excessive, and at length the earnestness of her entreaties was such, that Mozart could no longer procrastinate. But his favourite and seductive game of billiards came in the way, and it was only the very evening before the concert, that he sent her the manuscript, in order that she might study it by the following afternoon. Happy to obtain the treasure, though so late, she scarcely quitted it for a moment's repose. The concert commenced; the court was present, and the rooms were crowded with all the rank and fashion of Vienna. The sonata began, the composition was beautiful, and the execution of the two artistes perfect in every respect. The audience were all raptures, and the applause enthusiastic. But there was one distinguished personage in the room, whose enjoyment exceeded that of all the other auditors—the Emperor Joseph II., who, in his box just over the heads of the performers, used his opera glass to look at Mozart, and perceived that there was nothing upon his music-desk but a sheet of white paper! At the conclusion of the concert, the Emperor beckoned Mozart to his box, and said to him in a half-whisper: "So, Mozart, you have once again trusted to chance!"—"Yes, your Majesty;" replied the composer, with a smile, half of triumph and half of confusion. Had Mozart but merely played over this music once with the lady, it would not have been so wonderful; but he had never even heard the sonata with the violin.

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*For further particulars, address Secretary.*

**Academical.**

THE ROYAL COLLEGE OF MUSIC.

FREE OPEN SCHOLARSHIPS, 1900.—Preliminary Examinations for Sixteen Free Open Scholarships will be held on January 31st, 1900, in various local centres throughout the United Kingdom. Those Candidates only who may be selected at the Preliminary Examinations will be allowed to attend the Final Competition for the Scholarships before the Director and Board of Professors at the College in London on or about February 23rd.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Competition.

The Scholarships are open to all classes of Her Majesty's subjects within the ages mentioned below, and are obtainable by competitive examination only. They entitle the holder to a thorough and systematic free education at the College only, in theoretical and practical music, and are as a rule, tenable for a period of three years, but may be terminated by the Council at any time, should the Council consider the progress or conduct of the Scholar to be unsatisfactory; or the period may be extended, should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

In some cases grants towards maintenance are added, but these cannot be decided until after the election of the scholars has taken place.

Candidates are eligible between the following ages, reckoned at the date of their Preliminary Examination, January 31st, 1900, for:—

*Pianoforte* (three Scholarships), Males between 13 and 18, Females between 13 and 19.

*Organ* (two Scholarships), Males between 13 and 19, Females between 13 and 20.

*Violin and Violoncello* (four Scholarships, two for each instrument), Males and Females between 13 and 18.

*Flute and Trumpet* (two Scholarships), Males between 17 and 27.

*Singing* (five Scholarships), Males between 18 and 24, Females between 17 and 22.

Candidates can enter for one subject only.

—:O:—

THE ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND ROYAL COLLEGE OF MUSIC.

The following candidates, who took Honours in the Associated Board's Local Centre Examinations for the present year, have been awarded Exhibitions as follows:—

To the Royal Academy of Music:—*Pianoforte*, Frances M. Bennett, Gravesend; Phoebe W. Elias, Kensington. *Violin*, Nora C. Underhill, Oxford.

To the Royal College of Music:—*Pianoforte*, Rachael N. B. Loveday, Taunton. *Violoncello*, Dorothy Densham, Croydon. *Violin*, Maud Bryson, Perth.

The above Exhibitions entitle those elected to two years' free musical education at the respective institutions.

—:O:—

TRINITY COLLEGE, LONDON.

The Higher Examinations will take place at the College, which will commence on January 9th. The last day of entry is December 9th. The Local Centre Examinations in Musical Knowledge will take place on December 16th, throughout the Kingdom.

—:O:—

THE VIRGIL PIANO SCHOOL.

The Holiday Classes will be held in January, commencing on Monday the 8th, under the direction of the Principal, Mr. A. K. Virgil, and the Vice-Principal, Mr. Emlyn Lewys.

**About Artists.**

Mr. Harry W. Tupper, F.R.C.O., L.Mus., T.C.L., organist and choirmaster of the Parish Church, Burton-on-Trent, was successful in the Final Examination for the Degree of Bachelor in Music at Oxford University last month.

—:O:—

The stipend attaching to the Professorship of Music at Oxford, which Sir John Stainer has just

resigned, is £130 a year. The duties are not onerous, for the only obligation is to give, once at least in each term, a lecture on the history and theory of music. Sir John Stainer's predecessors as Professor of Music at Oxford have been eleven since the Chair of Music was founded by Dr. William Heather in 1626. William Hayes was appointed in 1751, Philip Hayes in 1777, Dr. Crotch in 1797, Sir Henry Bishop in 1848, and Sir F. Gore-Ouseley in 1855.

—:O:—  
Madame Melba has left for the Continent. She will sing first in Holland and afterwards in Berlin.

—:O:—  
Mr. Vert has just returned from America, bringing enthusiastic accounts of the success gained by Miss Clara Butt, first at her own recital in New York, and afterwards at the Boston Symphony, Chicago, Toronto, and other concerts.

—:O:—  
Speaking of Miss Butt, Mr. Ben Davies, the tenor, is the possessor of a photograph of her which she has humorously inscribed "To the broadest of his kind, from the longest of her sex."

—CLARA BUTT."

—:O:—  
We regret to announce the death of Mr. Arthur Rousby. He first came prominently before the public in the winter of 1884, when he appeared with success at Covent Garden Theatre in an English version of Nessler's opera, "The Piper of Hamelin." Two or three years afterwards he organised an English Operatic Company, and travelled about the provinces, appearing occasionally in the metropolis. About a year ago he went to the Cape, and it was on his way home from South Africa that his death occurred.

—:O:—  
The Royal gifts to those who lately sang at Balmoral before the Queen have now been distributed. Madame Albani received a portrait on enamel of her Majesty, Mr. Ben Davies a silver cigar box, M. Johannes Wolff a silver inkstand, and Miss Ada Crossley a bracelet of pearls.

—:O:—  
At the forthcoming concert of the Hereford Choral Society, the Bishop of Hereford has kindly consented to make the presentation to Dr. Sinclair of the Robes of Doctor of Music on behalf of the Hereford Choral Society, Hereford Festival Class, Herefordshire Orchestral Society, Crickhowell Choral and Ross Musical Societies.

—:O:—  
Dr. Sinclair gave his 54th organ recital in Hereford Cathedral on November 10th, when over £50 were collected in aid of the fund for the sick and wounded in the South African War. Mr. Charles Woodward, of Lincoln Cathedral, was the

vocalist, and Mr. J. A. T. Nicholson, of Hereford, played two violin solos.

—:O:—  
It is reported that the Queen's Private Band is to be entirely re-organised at Christmas, it is now rumoured that Sir Walter Parratt will retire from the conductorship, and that Dr. Villiers Stanford will succeed him.

—:O:—  
Miss Agnes Nicholls, of the Royal College of Music, will sing at a grand patriotic concert, in Cheltenham (her native place), on the 7th inst., given in aid of the Widows and Orphans of the Soldiers and Sailors who have fallen in the war in South Africa.

—:O:—  
A portrait of Thomas Attwood, organist of St. Paul's Cathedral from 1796 to 1838, has recently been presented to the Vicars Choral and Assistant Vicars Choral of St. Paul's by Mr. John S. Bumpus, one of the regular attendants at the cathedral services. The portrait represents "dear old Mr. Attwood" (as Mendelssohn called him) at a late period of his life, and will hang in the vestry of the Vicars Choral of St. Paul's, the walls of which have, for some time, been adorned with several interesting portraits of musical celebrities connected with St. Paul's.

## *The Musicians' Newspaper.*

**MUSICAL NEWS**

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### Odd Crotchets.

**A little nonsense now and then  
Is relished by the wisest men.**

A musical pigeon belongs to Mrs. Louis P. Haslup, of Ellicott City, Md. The bird is so fond of piano music that when that instrument is being played it perches itself close to the performer and sways its head from side to side, and occasionally coos in the effort to keep time to the variations of the tune.

—:o:—

At a choral performance where attack was sluggish, and the conductor's looks were not all "child-like and bland"—*Energetic contralto* (doing her utmost to improve matters): "It's no use his looking like that; you can't do more than bust yourself."

—:o:—

For a curious bit of superfluity, the following can be commended. It is extracted from the *Gwelo Times*:—"To-morrow's services, English Church. There will be no services to-morrow."

—:o:—

A would-be playwright brought to a well-known actor-manager a play for him to read. The actor found it execrable, and when the author demanded a verdict, felt it a kindness to point out the mistakes he had made. But the tyro waxed wroth. "Do you know that play cost me a year's hard labour?" he exclaimed.

"My dear man, you are fortunate," returned the unperturbed actor; "a more just judge would have made it ten years—he really would."

—:o:—

It is related of a certain clergyman in Edinburgh that he was so careful of his quotations, and so fearful of the charge of plagiarism, that once in addressing the Deity he surprised the congregation by saying: "And thou knowest, dear Lord, that, to quote a writer in a late number of the *Quarterly Review*," etc. This is in the same class with the story told of a certain professor of moral philosophy who, when called upon to officiate at morning chapel in place of the college preacher, being somewhat rattled, pulled himself together, and began discreetly: "Paradoxical though it may appear, O Lord, it is nevertheless true," etc.

—:o:—

A well-known firm of London music publishers received a few days ago a letter from the organist of a church in New London, Connecticut, preferring the following request:—"Would you kindly inform me how a letter will reach Mr. Ben Jonson, author of song words, 'Drink to me only with thine eyes'?"

As an illustration of the homely manners in some village churches it is related that in a Yorkshire parish on the occasion of the first missionary meeting, when the congregation were waiting in the churchyard, the old vicar said to his clerk, "Jock, ye maunt let 'em into the church; the deppitation a'n't coom!" The old vicar introduced the two clergymen, who formed the deputation, in addresses that were models of brevity, "T' first deppitation will speak!" "T' second deppitation will speak!" After which the clerk lighted some candles in the singing gallery, and gave out for an appropriate hymn "Vital spark of heavenly flame!" The parish clerks who gave out the hymns and lead congregational singing are probably at the present day only to be found in a few remote places and in parishes where there is a second church at some miles distant from the mother church, with its one Sunday service.

—:o:—

THE COVENT GARDEN FUND.—The following appeared in the *Daily News* on November 17th:—"We last week asked why in the distribution of the Covent Garden Fund, musicians should be entirely neglected, the Chancery Division ordering that the income as to two-thirds should be paid to the Actors' Benevolent, and one-third to the Royal General Theatrical Fund. On this subject we have received the following letter from Mr. Charles Lyall:—"In reference to your paragraph in Friday's issue about the Covent Garden Fund, I can say that the musical profession has a much greater claim upon that society than what you mention. The society was founded by a singer; Mr. J. Beard, the principal tenor of his day, and was organized by singers. The theatre at the time of the foundation of the society was practically an English opera house, the drama being given about twice a week; and this condition of things lasted until our own times.—The sum in hand is about £62,700, mostly in India Three-and-a-Half per Cents., but of this about £1,200 has gone in costs of the recent application to the Court. The surviving members are Messrs. Santley, Terrott, Henry Haigh, Lyall, Wilford Morgan, and Patey, Mrs. Ida Gillies Corri, and Miss Maria Harris; all of them annuitants, except Mr. Santley, and all, with, we believe, one exception, musicians. Yet, although the bulk of the fund was subscribed by or for musicians, it seems that none of our musical charities have taken the slightest step to secure a share. It is not, of course, too late to disturb the settlement, though it will be a far more difficult matter than it would have been six months ago."

—:o:—

The January *Minim* will contain a new Vocal Composition.

AFTER THE BALL.—“Say! is there any mirth in this theatre play here?” asked a country-looking cousin at the Columbia box office early Monday morning.

“Any mirth?” repeated Charles Stoddard, rather nonplussed.

“Yes. What is the play? Is it ‘Aristocracy?’”

“No. It’s opera—opera comique—comic opera.”

“What do they do in it?”

“Why, they sing.”

“What do they sing?”

“Sing songs.”

“What kind of songs?”

“Why, all kinds of songs.”

“Do they sing ‘Rock of Ages?’”

“No.”

“‘Old Black Joe?’”

“No.”

“‘Arter the Bauwl?’”

“No; they sing opera songs.”

“Any mirth in ‘em?”

“Yes, full of it,” said Charlie, getting a little impatient. “It’s worth three times your money. Rows and rows of pretty girls, beautiful scenery and magnificent voices. Lillian Russell is the handsomest woman on the stage. In fact, sir, this company costs a fortune to run. It’s the greatest opera comique company ever organised. The music is grand.”

“But they don’t sing ‘Arter the Bauwl?’”

“No, they don’t sing that.”

“Pshaw, then, I’m thinkin’ I won’t attend.”

“Why not?”

“Why, the very idee of havin’ a comical op’ra without singin’ ‘Arter the Bauwl!’ What’ll the darn thing be like? A regular piece of deceit. I have been pestered and cheated into seein’ too darn many snide shows since I’ve been in Chicago, and I’m just gettin’ my eyes open. A comical op’ra without ‘Arter the Bauwl!’ Not much! You might hev told me that a week ago, and I’d believe ye, but I hev’n’t been here all that time and spent over 12dols. without gettin’ to know a thing or two about music and op’ra myself. No, young man, you’ll hev to give your snide show without any sucker.”

And the city-learned farmer shook his head wisely as he became engaged in conversation with a well-known bunco man, and the two went away arm in arm.—*Musical Notes.*

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### London and Provincial Notes.

LONDON.—Miss Ethel Barns and Mr. Charles Phillips gave a violin and song recital at Hampstead Conservatoire, on Saturday, October 28th, assisted by Mrs. Kate Lee, on "Some Experiences of Folk-song Collecting," with illustrations. The solo pianist was Miss Mary Olson, and accompanist Mr. Cyril Miller. The programme was delightfully carried out in every department.

On Saturday, November 11th, Dr. Warriner gave an interesting lecture at the London Organ School, before a large audience of students and friends, on "How to transpose at sight," with many practical illustrations.

An afternoon concert, of which the entire profits will be handed to the *Daily Telegraph* Shilling Fund for our soldiers' widows and orphans, is arranged by Signor Carlo Ducci to take place on December 18th, at Queen's Hall, under the management of Mr. Norman-Concorde. It will be the first matinee of the London Chamber Music Union, and will be of especial interest, as Mr. Ernst von Dohnányi will make his last appearance in London this season on that occasion. We hear that Mr. Robert Newman has also generously made concessions in the price of the Hall.

—:O:—

CHELTHENHAM.—The Thirtieth Season of the Festival Society opened on November 14th with a brilliant concert. The large Assembly Room was filled with a fashionable audience. Although it was not a record attendance, it was the largest witnessed at any high-class concert since the Society's opening concert of last season. Madame Albani, Miss Ada Crossley and Mr. Ben Davies were the principal soloists, and Mr. Frederick Dawson, solo pianist, Mr. Johannes Wolff solo violinist, and Mr. F. A. Sewell presided at the piano as accompanist. In addition to these celebrated artists the Festival Society, under the conductorship of Mr. J. A. Matthews, Dr. F. Iliffe (of St. John's College, Oxford) conducted his new Pastoral Idyll, "Evening," which was written and composed expressly for the Festival Society, and was given with great success for the first time at this concert. Mr. E. G. Woodward occupied his old post as leading violin of the orchestra, and Mr. T. E. Garthwaite presided in an able manner at the clarabella orchestral organ.

The following appeared in our contemporary, the *Stroud Journal*:—"The Cheltenham Musical Festival Society shows no sign of waning popularity. Of course the magnificent audience which faced Mr. J. A. Matthews and his accomplished choir and orchestra at the Assembly Rooms on November 14th was affected by a magnet of more than ordinary power, but it is the spirited conductor of the Festival

Society to whom we are indebted for this circumstance, and Cheltenham is to be congratulated on a most successful inauguration of the present musical season. If anything, the programme was overweighted with good things, Albani, queen of song; Ada Crossley, well in the first rank of living contraltos; Ben Davies, divider of honors with Edward Lloyd; Johannes Wolff, prince of violinists; Frederick Dawson, a pianist of rare ability; and F. A. Sewell, a model accompanist. These are names to conjure with, but in addition Mr. Matthews was supported as of old by a first-class string band and a chorus which well maintains the Society's honourable traditions.

"Of Madame Albani it is impossible to say anything which has not been said a thousand different times before. She wields a power on the concert platform rivalled only by Madame Patti, and we see no reason why her voice should not be heard for at least another decade. Her rendering of Mozart's "Io t'amero" (Il re Pastore) was superb, but perhaps her grandest effort was Gounod's "From Thy love as a Father" ("The Redemption.") Of course there was the same absence of stiffness. If we may say so, Albani at times romped on to the platform; wreathed in smiles and most prodigal of acknowledgments to audience and orchestra. Lovely bouquets (the gifts of the chorus), sparkling diamonds, fascinating manner, divine song, comprise the picture which we associate with the prima donna. Miss Crossley's singing was highly meritorious, and greatly delighted the company. The same remarks apply to the mesmeric touch of Wolff—(have we not felt its influence in Stroud)—to the diversified features of Mr. Davies' vocalization, and to the clever pianoforte playing of Mr. Dawson. Cheltenham audiences are not particularly famous for enthusiasm, but there was plenty of the article at Tuesday's concert. The choruses were well-rendered in Dr. Iliffe's Idyll, "Evening," and Miss Crossley sustained her rôle with cultivated grace and skill. A grand concert was appropriately brought to an end by the singing of the National Anthem, with Madame Albani as soloist."

The visit of H.R.H. Princess Henry of Battenberg on Thursday, November 16th, caused a great deal of excitement. The town was gaily decked with flags, and thousands of people assembled in all parts to welcome her Royal Highness, who was met at the Railway Station by a distinguished party, including the Mayor and Mayoress (Ald. G. Norman and Mrs. Norman) and the Town Council. An address was presented to the Princess and graciously acknowledged. The visit to the Ladies' College followed, and a tour of inspection of the principal parts of the Buildings of the College was made under the lead of Miss Beale,

the Lady Principal. An address was delivered by Miss Beale, and music followed by the College students, under the direction of Mr. Lewis Hann. The National Anthem was sung, the solo being rendered by Miss Alice Crawley. An important part of the programme was the unveiling of the Bust of Her Majesty the Queen, the work of Countess Feodora Gleichen (a niece of the Queen). This was done by the Princess Henry, who said in a clear voice, "I have much pleasure in unveiling this beautiful bust of my dear mother, the Queen, executed by my cousin." In the afternoon the Princess, accompanied by a distinguished party and a favoured audience, witnessed the display of dancing in the Princess Hall, under the direction of Miss Sayer and Miss Howard. The dances were cleverly arranged and charmingly given. At the close, the Royal Party left the College and were driven through many of the principal streets and the Promenade. The large crowds were most enthusiastic, until the departure of the Royal special train for Windsor late in the afternoon.

A grand patriotic concert to be given in the Assembly Rooms on Thursday evening, December 7th, under the auspices of the Cheltenham Habitation of the Primrose League, for the widows and orphans of the soldiers and sailors who have fallen in the war, will be an attractive and artistic entertainment. Many of the leading professional musicians of Cheltenham and neighbourhood have most kindly placed their services at the disposal of the committee. They include Miss Agnes Nicholls (London), Miss Isabel Hirschfeld, Miss Margaret Hicks Beach, Miss Laura Davis, Miss Mabel Hayward, Mr. George Whitehead (of the Crystal Palace concerts), A. E. Dyer, Mr. Lewis Hann, Mr. E. A. Dicks, Mr. E. G. Woodward, Mr. C. Eynon Morgan (Gloucester Cathedral), and Mr. J. A. Matthews (conductor of the Musical Festival Society), who, with the powerful choir of the Festival Society, will give some popular and new local compositions, including a new patriotic ballad for chorus and orchestra, "England, my England," composed by Mr. E. A. Dicks, and specially dedicated to the Cheltenham Festival Society and its conductor. A new choral song, arranged specially for this concert by Mr. J. A. Matthews, will be given; also other well-known compositions.

—:O:—

Herr Dohnányi gave a pianoforte recital in the Victoria Room, on November 29th, before a very limited audience. His powers were greatly admired by the select few.

—:O:—

BIRMINGHAM.—Madame Albani and her distinguished concert party had a successful concert on November 21st, in the Town Hall. Mr.

Edward Lloyd was the tenor upon this occasion, and he had a good reception. Mr. Charles Santley was also included in the party and with Madame Albani and Miss Ada Crossley made up a splendid quartett.

—:O:—

OXFORD.—The Queen of Song (Madame Albani) and her concert party had a good reception at Oxford on Saturday, November 18th. The concert was well attended. Madame Albani and her party will appear at Bournemouth the 2nd, Clifton the 4th, Plymouth the 6th, and close the Concert Tour at Torquay on the 8th inst.

—:O:—

GLOUCESTER.—The Choral Society's first concert will not take place until after Christmas through a difficulty in securing a band.

—:O:—

#### ORGAN RECITALS.

GERMANTOWN, U.S.A.—Mr. George Alexander A. West, F.R.C.O., gave an organ recital in St. Luke's Church, on Tuesday, November 7th. The programme was as follows:—Concert Overture (C Minor) (*Hollins*); Barcarolle (*Sterndale Bennett*); Marche Funèbre et Chant Seraphique (*Guilmant*); Adagio (*Widor*); Prelude and Fugue in G. Minor (*Bach*); Romance in D Flat (*Lemare*); Postlude in D (*Smart*); a Nocte Surgentes, b "O Gladsome Light" (from the "Golden Legend") (*Sullivan*). Mr. H. A. Matthews, assistant organist accompanied the vocal music.

—:O:—

PHILADELPHIA, U.S.A.—An organ recital was given in the "Auditorium," at the "National Export Exposition," Philadelphia, U.S.A., on November 18th, by Mr. J. S. Matthews, organist of St. Mary's Church, Burlington. The programme was as follows:—1. Sonata No. 1 (*Guilmant*); 2, Cantilena, (*J. S. Matthews*); 3, Fiat Lux (*Dubois*); 4, Grand Chœur (*Hollins*).

—:O:—

LYTHAM.—The following is the programme of an organ recital given in the Parish Church, on November 15th, by Mr. W. Wolstenholme, Mus.Bac., Oxon. Miss M. Anderton was the vocalist, and Mr. S. H. Broughton, Mus.Bac., Oxon., accompanist:—1, Prelude and Fugue in G Major (*J. S. Bach*); 2, Allegretto from Symphonia Cantata, "Lobgsang" (*Mendelssohn*); 3, Vocal Solo—Scena, "O Divine Redeemer" (*Gounod*); 4, Intermezzo (Sonata No. 6) (*Rheinberger*); 5, Introduction, Variations, and Fugue on Russian National Anthem (*Freyer*); 6, Vocal Solo, "Abide with me" (*Liddle*); 7, Andante in F sharp minor (*S. S. Wesley*); 8, Andantino and Finale in B flat (*Wolstenholme*).

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BLACKBURN. — The Wolstenholme Society gave the following programme on November 11th. Miss Lizzie Beads was the vocalist and Mr. W. Wolstenholme the pianist:—1, Sonata, Op. 31, No. 3, Allegro, Scherzo, Menuetto, Presto con fuoco (*Beethoven*); 2, Song, "My heart is Weary" (*Goring Thomas*); 3, Romance et étude, "Si oiseau j'étais" (*Henselt*); 4, Etude scherzo, "En route" (*Godard*); 5, Romance, "I love thee" (*Roger Ascham*); 6, a Scène de ballet, b Etude mignonne (*Percy Pitt*); 7, Songs, a "Irish Folk Song" (*Arthur Foote*), b "Gleaner's Slumber Song" (*Walthew*); 8, Prelude in C, b Etude in G flat, c Etude in D flat, d Polonaise in A flat (*Chopin*).

—:O:—

BOURNEMOUTH.—The Bournemouth symphony concerts which are held twice a week in the Winter Gardens, under the leadership of Mr. Dan Godfrey, Jun., L.R.A.M., attract music lovers from all parts. The programmes last month were particularly interesting. The great feature was the performance at the 250th concert of Berlioz's "Harold in Italy." It was magnificently rendered, and the orchestra, though not as large as those usually employed for the works of this great master, was most perfect. The "Marche des Pelerins" is a masterpiece, and the Love song which follows hardly less beautiful. The other features of special interest have been two programmes devoted entirely to one composer, a Beethoven programme and a Grieg, the latter attracting the larger audience and most hearty applause. We had Schubert's glorious symphony in C, No. 7, and on the same day "The Accursed Hunter" of T. Arthur Burton, composed expressly for these concerts. It was splendidly received being most dramatic; and full of interest and beauty. On the 23rd Mr. Hamish Mac Cunn was announced to conduct his own works, an Overture, Suite and Ballet Music, but of these I will speak next month.

O.A.C.

—:O:—

SCARBOROUGH FESTIVAL.—The Scarborough Musical Festival, it seems, resulted in a deficit, and there will be a call of 25 per cent. on the guarantors. The festival was, of course, held at the wrong time of the year, for by mid-October the Scarborough season is practically over, whereas earlier in the Autumn the place is crammed with wealthy visitors. Also the authorities were unwise in being so economical in the matter of singers, although, with Mr. Cowen as conductor, the performances were, on the whole, very good. It is said that Scarborough was urged to this festival owing to the example of the neighbouring town of Bridlington. But the Bridlington Festival is a trifling affair. According to the balance sheet, only £26 worth of

reserved and £17 worth of unreserved tickets were sold for the entire festival. Thus the takings from the sale of tickets were little more than £44 all told, although the band alone cost £146.

### Alboni's Whistle.

Madame Alboni was born at Cesena (Romagna) in 1823. She was a renowned contralto opera singer, and made her début in 1843 at Milan. She sang in London from 1847—1858 with great success. She died 1894, at Ville d'Avray, Paris. The following anecdote is recorded of Alboni who has often been compared to a German student, having all the *sangfroid* and courage usually attributed to that class. Having heard, on the day of her arrival at Trieste, that a cabal was being organised against her, she wended her way to the *estaminet*, and mingled amongst the conspirators—her short locks, full figure, and *dégagé* air rendering it difficult to divine her sex. "I am a stranger," said Alboni, addressing herself to the Brutus of the cabal; "but if there's fun on hand, count on me." "Agreed," was the reply; "we are preparing to hiss down a cantatrice this evening." "What has she done—anything wicked?" "We know nothing about her, except that she comes from Rome, and we wish to have no singers here of whose reputation we are not the creators." "That appears to me fair enough. Now, as to the part I am to take in the affair." "Take this whistle; each of us carries a similar one. At a signal, which will be given after the air of Rosina, in the *Barber of Seville*, you have but to add to the tempest which will be raised." "I comprehend;" and Alboni, faithful to her disguise, received from the hand of her dupe a pretty black whistle, attached to a red ribbon. That night the theatre was crowded to the ceiling. At the rising of the curtain, Almaviva and Figaro, two favourites, were listened to with attention, but when Rosina appeared in the scene in which she addresses the jealous tutor, a half-dozen whistles sounded their shrill notes through the house, unmindful of the signal to be given by the leaders of the cabal. Alboni advanced to the foot-lights, and displayed the whistle, suspended round her neck. "Gentlemen," said she, with a smile, "We must not hiss me, but the cavatina; you have commenced too soon." There was a moment of silence—then thunders of applause rang through the house. The cantatrice was that night called eleven times amidst showers of bouquets. "I had no idea that you were aware of this cabal," said the director, after the performance, as he kissed her hand. "My dear *impresario*," replied she, "it is here as in politics,—you must lead the movement, or else be swept away."



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DECEMBER—6th, Wigan; 7th, Birmingham Festival Choral Society; 9th, Oldham; 11th, Blackburn; 12th, Exeter; 13th, South Shields; 14th, Barnsley; 16th, Warrington; 17th, Oldham; 18th, Madeley; 19th, Huddersfield; 20th, Dublin; 23rd, Bolton; 25th, Rochdale; 26th, Birmingham Festival Choral Society.

### 1900.

JANUARY—22nd, Falkirk.

FEBRUARY—5th, Bury; 6th, Ashton-under-Lyne; 14th, Haslingden; 19th, Wolverhampton; 21st, Darlington.

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